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from the private schools of Boston have kindly volunteered their help so that the children might be divided into small groups. This visit has been something of a game, for in each gallery they were allowed to find for themselves the objects shown on the screen, and the speed with which they recognized them was almost breathless; and though their description of what vase, painting, or statue meant was incoherent, there was an undoubted sense of familiarity and pleasant acquaintance with the objects.

"It was an increasing surprise to see in these children—brought up in a generation fed on the 'Movies' and the colored Sunday supplement—the genuine interest in a statue classic in its reserve and simplicity, and to notice that a room full of Greek vases, instead of being the meaningless place it is to so many of their elders, became to them a happy hunting ground. Some of the boys have since brought in pictures cut from the newspapers or extracted from the waste-basket at school illustrating the stories they had heard. To open eyes and stimulate imaginations, as well as to give an introduction to the Museum, has been part of the purpose in telling the Greek myth. Following this year's stories a few of the children have continued to come to the Museum to learn drawing under Miss Kallen, and still more have returned each Saturday to *play* at drawing in the galleries (really a method of learning to see) and to travel from country to country, hearing a little of rugs and rug-making in Persia, of symbols and customs in ancient Egypt, or of how people live in Japan.

"Already there is talk among them of next year, 'when there will be more stories, won't there?'"

ART IN SEATTLE

The Seattle Fine Arts Society closed the year's work in May with the annual election of officers and a carnival supper. This year has been the most successful since the organization of the Society, and its growing influence on the life of the city is most gratifying. The monthly addresses, the exhibitions and the work in connection with the schools have added greatly to the interest in art and this interest is bearing fruit in many ways.

Mr. Carl F. Gould, the very efficient president of the Society, has recently completed the revision of the Olmstead plans for the University of Washington, and these plans were on view at the rooms of the Fine Arts Society in June. Then, owing to the insistent and steady demand that the rooms be kept open throughout the summer, an exhibit of the work of Seattle artists was installed under the supervision of Miss Houlahan, whose work at both the Fairs in California has called forth many flattering comments. Among the exhibitors are Roy and Imogene Partridge, Paul Gustin, John Butler, E. Sorkner, Yasushi Tanaka, F. Tadema and Miss Houlahan.

AN EXHIBITION OF WOMEN'S WORK

The Art Department of the High Schools of New York City is planning an extensive exhibition to show the relations of Art to Women's Work. This will be held in the Fine Arts Building, 215 West 57th street, in October next, the formal opening being on Saturday evening, October 9th, and the closing sessions on Saturday, October 16th.

This exhibition will follow the lines of the highly successful showing made by the High Schools in October, 1914, but instead of work from all types of High Schools, the proposed display will be confined to that of girls whose drawings and designs will entirely fill two large galleries which have been engaged by the School Art League. The exhibition as a whole, is to be held under the auspices of the League, which has, under the presidency of the late John W. Alexander, assisted the art department of the schools in many ways.

Dr. James P. Haney, director of art in the High Schools, describing the plan said recently: "An exhibition of art relating to Women's Work is particularly appropriate at the present time. Every year sees the teaching of art in our High Schools more intimately connected with the life and surroundings of the pupils than before. The older teaching taught an art, removed in time and in place from the pupil's interest. The newer teaching serves to make the pupils see that a knowledge of art is something immediately of value to them in their daily life and work."

In addition to the work of the High